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# THE DECORATOR AND FURNISHER.

## TIFFANY GLASS AND DECORATING COMPANY'S EXHIBIT AT THE COLUMBIAN EXPOSITION.



THE German government recently sent a professor from the Imperial Museum at Berlin, to make a study of the American decorative art at the Columbian Exposition, and to make purchases of such original work as he might deem worthy of being added to the national collection of decorative art. The professor found but little work exhibited at Chicago that did not bear traces of the study of European art meth-

ods, but amongst the truly original work exhibited was the stained glass and jewelled filigree work of the Tiffany Glass and Decorating Company. He enthusiastically admired the products of the firm and purchased a great many examples of the work, which he purposes arranging in the form of a special exhibit in the museum at Berlin, and will write a treatise on the merits of the work, as judged by European standards.

In the Tiffany exhibit at the Exposition, are put before the eyes of visitors various objects from different departments, to illustrate the scope of the business done by the firm, which embraces all the forms of ecclesiastical and domestic embellishment. There is hardly a material known to the decorator that is not employed in their work, which covers the whole field of decoration, frescoes, mural paintings, colored glass windows, marble and glass mosaics, wood carving and inlaying metal work, embroideries, upholsteries and hangings.

The aim of the company is, as it has always been, the introduction of new and original ideas, as skillfully elaborated as the best that has been done in other ages and countries.

The exhibit is arranged in the form of a decorated dark room, a decorated light room, and a chapel decorated with all the accessories of ecclesiastical art.

### DARK ROOM.

This room is decorated in different shades of one color, ranging from pale yellow to dark, rich, bluish greens. The tones of color have been used in everything entering into the furnishing and embellishment of the room. There is a hooded mantel, the hood resting upon pilasters of glass mosaic, while the hood is decorated with beadings that finish at the frieze, and the frieze is the same as that upon the walls of the room. By means of this decorative line they are enabled to tie the hood

to the wall. At this point the mantel joins the chimney, a portion of which is seen as it passes through the ceiling. Immediately above the pilasters and below the shelf there is an ornamented border of interlaced design, made of iridescent bluish green glass, inlaid into a background of Connemara marble.

On either side of the mantel there is a seat made of green marble, covered with cushions of leather in the same color. Above these seats, on one side, there is an ornamental window, having a central panel of ornamental design, surrounded by a setting of iridescent glass jewels, while above the other side there is a mosaic panel treated in much the same manner as the window.

The ceiling is divided by oak beams of a greenish tone, into caissons, and they are filled with a series of four corporated panels, set one over the other, in this way producing a most beautiful play of light and shade, and at the same time giving greater apparent height to the ceiling.

The furniture of the apartment consists of a centre table made of quartered oak of a dark green color. The top is supported at the end by carved panels filled with perforations, the sides of the table remaining free from any ornament, support or carving. Upon the table there is a green leather cover, which falls over the sides only, and this dependent portion is made interesting by a perforated panel, in which the perforations are outlined with threads of gold.

In this room there is a settle which gives a fair idea of a wood mosaic, which is produced by an entirely new method of work. The patterns upon this piece of furniture are made of thousands of squares of natural wood, the 16th of an inch in size, of different colors, and each individual square is surrounded by a minute line of metal. In addition to the above pieces of furniture there are others, all of which are in harmony with the room. Two of these pieces, a chair and sofa, are in the style known as Francis I. They have open work carved frames, elaborate in design, and these frames are heavily gilt and upholstered in greenish silk velvet, bearing an applique of green velvet couched with silk and outlined with gold

cord, and further elaborated by embroidery in delicate touches of ivory, carmine and sapphire.

The fixtures and lamps of the room are extremely original and artistic. Glass of a very peculiar tone is used in their construction, accompanied by filigree work, finished in various metallic colors.

In the way of hangings, the window curtain is made of green leather, decorated with metal, by means of lacquers, to harmonize with the other decorations of the room. This curtain



A DOMESTIC WINDOW. DESIGNED BY LOUIS C. TIFFANY.  
(Tiffany Glass and Decorating Co.'s Exhibit.)

is further ornamented with a border of silk embroidery in appropriate shades. Separating the dark room from the light room is a portiere of green tapestry, shot with threads of gold. The reverse side is made in broche in greenish silver tone.

## LIGHT ROOM.

The keynote for the color and furnishing contained in this room is supplied by the ceiling, which is silvery in tone, and divided into panels by interlacing borders decorated with iridescent jewels, studded in their turn with turquoise jewels. One of the great problems for the modern decorator to encounter is the management of electric lights—to introduce them into a room in such a way that they are not offensive, but, on the contrary, add to the decoration of the apartment. In this room they have placed a magnificent electrolier which fulfills all these conditions. It is composed of mother-of-pearl and filigree work, entirely original in its conception.

There is in this room two fine windows, which illustrate most perfectly the possibilities of American glass. In one window, of which we give an illustration, there is portrayed a number of parquets resting upon the branch of a fruit tree in blossom, from which is suspended a globe of gold fishes. The effect produced is most realistic, and has been obtained without the assistance of paints or enamels—solely by using opalescent glass in accordance with the principles that govern mosaic work. Below this window there is another, which is far more realistic, more elaborate, and showing more clearly the possibilities of American glass than any other window in their exhibit. The subject is a maiden, feeding flamingos, in the court of a Roman house. In addition to the figure and the birds there is a fountain of water introduced, and some most elaborate architectural effects, with flowers, etc. Visitors are enraptured at the extreme beauty of this work of art.

## CHAPEL.

The decoration and furnishing of the chapel illustrates the latest efforts in decorative ecclesiastics. It is constructed on Romanesque lines, but it is entirely original in its decorative details, and was made from a design by Mr. Louis C. Tiffany, the president of the company, and executed under his supervision. At the east end of the chapel there is an altar, composed of mosaic of white marble. The mensa is a single slab of a Carrara marble, resting on a frontal of glass mosaic, made of one hundred and fifty thousand pieces, relieved and ornamented by the apocalyptic emblems of the four evangelists, worked out in

mother-of-pearl and mosaics. In four circles immediately below the edge of the mensa and either side of the central line, where there is a larger circle, containing the monogram of the Holy Name, embedded in a circle outlined by rosary beads, and made iridescent with mother-of-pearl.

There are also shown two retabes of marble and gold mosaic and a tabernacle, the door of which is a mass of semi-precious marbles. The canonical candlesticks are gold filigree work, in which are embedded semi-precious stones.

Resting upon the top of the tabernacle, and in harmony with the candlesticks, there is an altar cross, of which we give an illustration, with just enough metal to carry the enormous

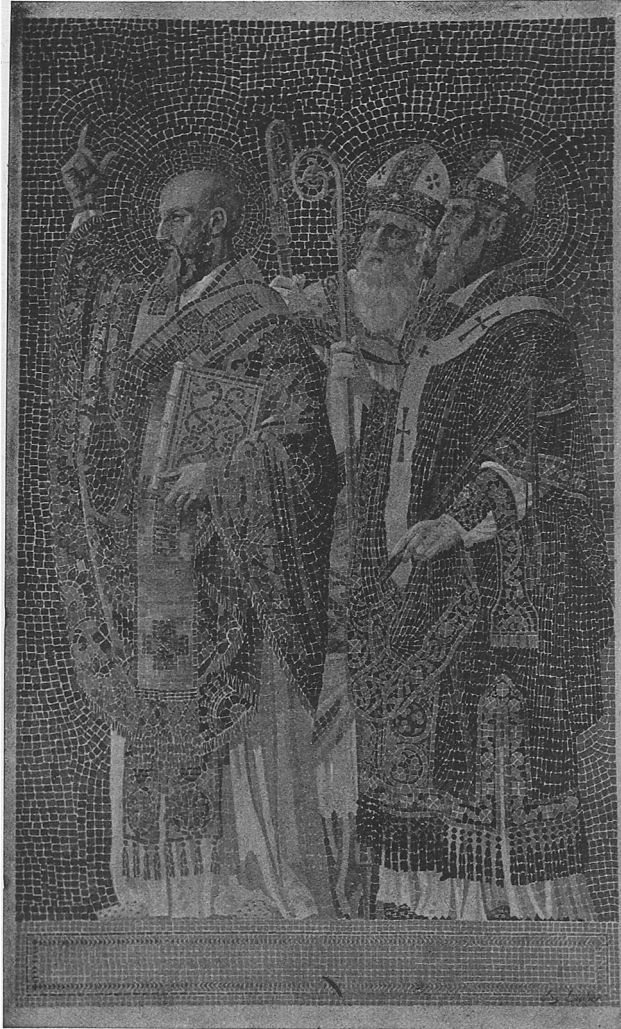
white topazes, which are set so as to scintillate light in every direction. This cross gives a good idea of their decorative church jewelry work.

There is a reredos that stands free from the retabes of the altar, of polished white marble and iridescent white mosaics, giving deep blue and pearl like lights. The design employed is of the vine symbolic of the sacrament of the Eucharist, and among these vines there are portrayed peacocks, used after the manner of the primitive Christians, as symbolizing immortality, for it was believed in the early ages that the flesh of the peacock was incorruptible.

There is also a ciborium, the design being a great departure from preconceived ideas of this object. It is dome like in general form, and composed of a series of arches, whose faces are covered with ornaments, relieved and made brilliant by overlays of gold, studdings of jewels and inlays of mosaic inscriptions. These arches rest upon columns, whose capitals are heavy with relief ornament, upon a background of mosaic, and having astragals of jewels, set in gold. The shafts are composed of two hundred thousand squares of transparent glass mosaic of red, green and brownish tones, a species of decoration and construction never before used for this purpose.

The altar, retable, reredos and ciborium rest upon a platform or pedella of white marble, which is approached by a series of steps, whose treads and Carrara marble and the risers of glass mosaic, carrying ornaments and biblical inscriptions.

The ensemble of the sanctuary is remarkable and beautiful, both from a colorist's point of view, as well as that of the architect. The white marble and pearl and gold used in the platform and altar, although beautiful in themselves, have their decorative value increased a hundred fold by being placed against a background so dark and brilliant, and beneath a canopy whose predominant color note is gold.



A DECORATIVE PANEL IN MOSAIC. DESIGNED BY JOSEPH LAUBER.  
(Tiffany Glass and Decorating Co.'s Exhibit).

To one side of the chapel is a completely furnished baptistry. The font is in harmony, and built upon the same lines as the sanctuary, the materials used in its construction being marble and mosaic. By reason of its pureness of color and richness of design, it is not only a thing of beauty in itself, but carries the idea of the cleansing powers of the sacrament in the administration of which it is used. In order that the lecturn should be in harmony with the rest of the chapel furniture, it is made in white marble, with inlays of glass mosaics. This is something out of the usual line, but is at the same time in harmony with the rules of the church and ecclesiastical traditions. The walls are treated in the most simple manner, as they are merely used to hold the windows upon which the decorators have depended entirely for decoration, and that light which tends to give a devotional air to the oratory.

The various windows used in the chapel are marked examples of Tiffany glass work. All the latest improvements and discoveries, both in glass and leads, and the methods of construction are displayed. They are built upon what is called "the mosaic system." No paints or enamels have been used in these windows, except in the flesh of the various figures. The effect of light and shade is obtained by the inequality of the surface of the glass, or by placing one piece of glass upon another. These windows are an actual manifestation of the vast range of color, and the series of tones of these colors that have been introduced, and are at the command of American artists in colored glass. In one window alone there are over ten thousand separate pieces of glass. We will give illustrations in our next issue of the larger window and of a circular memorial window, the innermost panel of which displays a wreath of lilies, enclosing a crown. A description of each individual window would be useless; to be appreciated and understood they must be seen.

In addition to the chapel itself there is a supplementary exhibit of art objects, which are almost exclusively used in church work, and which may be briefly enumerated as follows:

There is a church banner, original in design, exhibiting the various branches of the embroiderers' art in the variety of stitches used and in the appliques. In the centre there is a picture of the Blessed Virgin, holding in her arms the Divine Child. Around about her there is an aureole of golden rays, and enclosing the whole there is a border of those flowers which are symbolic of the Virgin Mother, namely, the lily and the rose. Upon the super-panel there are inscribed words from the Gospel of St. Luke, and upon the pendant there are inscribed verses from the songs of Solomon.

There is also shown a chasuble as part of a set of church vestments, the materials being velvet, cloth of gold, gold thread and pearls.

There is also a precious mitre, made of pearls, needlework and applique, and is enriched with innumerable precious stones. There is also shown an orphreyed mitre, intended for a second mitre, but which is so rich in material and design that it can be used for the first or precious mitre. The gold thread of which this mitre is made is probably the finest ever used in this country, and it is made of pure gold.

The orphreys are filled with inscriptions, and the tabs carry inscriptions in Greek and Latin, meaning "Jesus Christ is the true Conqueror."

There is also a cope, Gothic in shape, bearing a wide orphrey of needlework, on which is portrayed Peter and Paul, symbolic flowers and sacred monograms.

As an example of embroidery work, the lecturn frontal has been made after entirely new designs, but upon strong ecclesiastical motives. There is no end of symbolism; we see a crown of thorns, the Holy Name, the Alpha and Omega, all of which are depicted in variously colored silks, jewels and gold, upon a background of deep crimson.

A mosaic panel is exhibited, of which we give an illustration, on which those interested in church work can see the possibilities of mosaic when applied to that purpose. This panel represents St. John Chrysostom, arrayed in Greek pontificals; St. Augustine in cope and mitre of the bishop, and St. Ambrose habited in the sacrificial garments of the Western church. The background is in gold, while the figures are carried out in glass mosaic. A religious statue to illustrate "The Handmaid of the Lord" is also exhibited.

In their exhibit of sanctuary lamps there is shown a magnificent design for a large lamp, consisting of a corona, with seven angels standing upon it, holding in their hands lamps, symbolic of the seven gifts of the Holy Ghost. This lamp, of which we give an illustration,

is probably the largest and most original in design of any that has been attempted by ecclesiologists in this country. There are other lamps as interesting in their way as the angel lamp.

In addition to the articles above enumerated there are sacred vessels, candlesticks, made with gilt and Connemara marble, filigree work and precious stones, a marble pulpit, etc., the entire exhibit being one of great splendor, and one that illustrates the world-wide possibilities of American decorative art.

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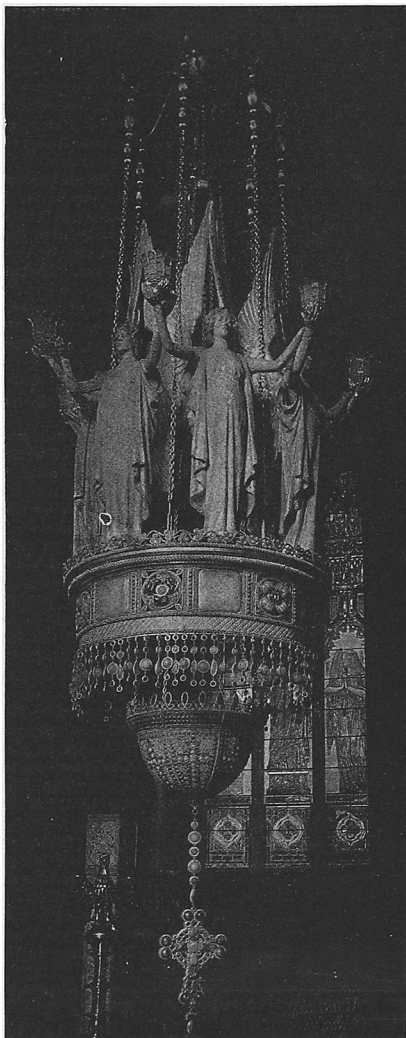


ALTAR CROSS IN GOLD AND PRECIOUS STONES.  
(Tiffany Glass and Decorating Co.'s Exhibit).



## DECORATIVE NOTES.

A ROOM should be conceived as a piece of music is—in a certain key. There should be symphony and harmony. Pictures should be considered with as much regard to their surroundings as to their individual merits. In selecting the prevailing color of a room the complexion of the lady of the house should be taken into account. So important is the effect of color upon a person's appearance that every change of color changes not only the color of the skin, but that of the



SANCTUARY LAMP. DESIGNED BY J. A. HOLZER.  
(Tiffany Glass and Decorating Co.'s Exhibit).

hair and the eye as well. We have seen a red background of a dining room which made host and hostess look the hue of a boiled lobster, while delicate grays, greens and blues will give a fragile person almost a corpse-like expression.

To show how a room may be studied in relation to the persons who inhabit it, we will speak of a drawing-room which we once decorated for a lady. We studied the general tone of complexions, then mixed our wall color to a similar tone, but made

it dirtier and grayer, so that when one stood near the skin looked clear and fresh beside it. We made the tone a little greener and colder than flesh, so that one looked lighter and warmer and was enriched by the contrast. Any one who stood in front of that wall looked five or ten years younger than they were. At a reception which was given after the room was opened, every one remarked what a beautiful complexion the hostess had.

In a room for a reception the walls should be considered merely as a background for the guests, who themselves are the ornaments of the room. The beautiful blonde leaning against a golden wall, or the brunette standing in the shadow before it, are the pictures. The walls should not be broken by collections of plaques, bric-a-brac, or mirrors to distract the attention.

The floors of rooms should carry out the general harmony. Conventional designs only can be tolerated in carpets. In decorating a room it is usual to begin with a dark floor, and to make the walls lighter as we approach the ceiling. The arrangement of the door, the mantel and the sofa are the dramatic effects of the room. The mantelpiece, with the fire as its central object, the door where we welcome our guests, and the sofa where we entertain them, should have the richest effects concentrated.

MANY people's rooms are a collection of unrelated objects. They see an article of furniture, a beautiful vase or a picture that looks well in a shop-window, and they order it sent home without any regard for the place it is to occupy or the effect it will produce. The main thing in the decoration and arrangement of a room is harmony. There should be harmony of design as well as harmony of color. As an example of what can be done we may instance a room that Whistler did in Leyland House, at Queen's Gate, South Kensington, for which he received \$30,000. It is known as the "peacock dining-room," and we sometimes hear it spoken of as the room in which two peacocks have had a fight. It is one of the most wonderful pieces of decoration ever created, and is a strong illustration of Whistler's versatility and power. The room is remarkable for the manner in which it shows the magnificent collection of ceramics belonging to the master of the house. It is exceedingly difficult to arrange a collection so that the general effect is good. Either the owner is an enthusiast on one kind of art, and keeps on collecting until he turns his house into a museum, or the different pieces have no relation to each other, and the effect of the whole is inharmonious.

Whistler covered one whole side of the peacock dining-room with cabinet work, forming niches and recesses for the beautiful specimens of blue and white Nankin china. The woodwork was ornamented with Japanese carving and colored a greenish-bronze. Each niche is architecturally designed to suit the shape of the piece of china intended for it. The lines of the carving harmonize with the general design of the room, and the collection of china, softened by being half in shadow, becomes subordinate and does not obtrude itself as a series of blue and white spots.

The walls of the room were originally covered with magnificent antique Cordova leather, precious and rare; but Whistler dared to subordinate even this to the general scheme of color. While many London artists wrung their hands with horror, Whistler painted the Cordova hangings a dull greenish-blue, with here and there a scale-like conventionalization in greenish-bronze of overlapping peacock feathers. The general harmony of the room is of a greenish-bronze and peacock blue.

All the woodwork is in greenish-bronze, the panels occasionally marked with a conventionalization of peacock feathers. The entire wall space on one side of the room has a Japanesque decoration of two peacocks in outline. The whole is done with that masterly stroke of Whistler's, suggesting so much force, boldness and enthusiasm, and yet calculated with so much study and patience.

It is a mistaken idea that Whistler is a quick painter. He thinks and studies a great deal before every brush-mark, but the stroke itself is made with great dexterity. The ceiling of the room is a marvel. It was shaped like a waterspout and carved in whorls of peacock's feathers, terminating in Oriental lamps of iridescent glass.

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